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ENGLISH PAINTINGS. A group of works by Sir William Orpen, R.A., including *Portrait of the Honorable George Lambton*; Beechey's *Portrait of George III of England*; Kneller's *Queen Mary of England*; and other fine examples.

DUTCH PAINTINGS. Fine examples by seventeenth century Dutch masters include Gerard Dou's *The Angel of Inspiration*,

Merrymaking in a Tavern by David Teniers the Younger, and a *Landscape* by Ruisdael.

FRENCH PAINTINGS. Included are Corot's *A Grove of Trees at Blangy (near Arras)* and *Woodland Stream*, Rousseau's rich, colorful *Coming Storm*, a Renoir *Still Life*, Dufy's *A National Holiday in France* and two fine watercolors by him, and examples of the work of Diaz, Henner, and other artists of merit.

GERMAN AND OTHER PAINTINGS. Schreyer's *Forward to an Encounter*, and Joachim Sandrart's *Portrait of a Lady* and *Portrait of a Gentleman*. Spanish and Italian artists are also represented, and in the Flemish group is a *Portrait of Lady Elizabeth Hastings* by Sir Peter Lely.

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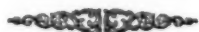
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PRESENTED BY MR. HARRY PAYNE BINGHAM TO THE METROPOLITAN MUSEUM OF ART

A RUBENS GIFT TO THE METROPOLITAN: THE NEWLY CLEANED "VENUS AND ADONIS"

One of the most important additions ever made to the painting collection of the Metropolitan Museum, this magnificent canvas has hung in its galleries since 1920 as a loan from Mr. Harry Payne Bingham whose present generous gift was announced at the annual meeting of the Corporation of the Museum. On the occasion of its presentation a remarkably successful cleaning has freed the picture of a century-old accumulation of dirt and old, discolored varnish, revealing now an unsuspected brilliance of color and surface as well as completeness of preservation. The Venus and Adonis may well be dated in the mature period of Rubens' fully developed style, approximating the late thirties of the seventeenth century, though it is noteworthy that it exhibits a unified quality of coloristic and technical execution that argues for a virtual, if not entirely autograph execution—which may be said of few important Rubens compositions of that period. Belonging since the eighteenth century to the Dukes of Marlborough, the picture was acquired from that family in 1909 by the late Colonel Oliver H. Payne, from whom Mr. Bingham inherited it. As a result of the generosity of the donor, who was elected a Trustee of the Museum only a few months ago, the Metropolitan now owns not only one of the greatest works of Rubens anywhere, but the only large finished autograph work from his mature hand in American collections.

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THE ART NEWS

JANUARY 22, 1938

EARLY & LATE CHINESE PAINTERS

Two Exhibitions of Their Development Over Six Centuries

BY MARTHA DAVIDSON

CHINESE painting from the end of the glorious Sung period to the beginning of the decadent nineteenth century can be observed this month in two exhibitions, each of which embodies a different aspect of a great tradition. Tonying & Company, drawing again upon the renowned collection of Pang L'ai-ch'en of Shanghai, presents a group of ten scroll paintings and a sketchbook attributed variously to celebrated masters of the Sung (960-1278), Yuan (1260-1341) and Ming (1368-1628) dynasties. As a complementary gesture there is, at the galleries of C. T. Loo & Company, a generous showing of less important paintings by minor artists of the eighteenth century, that period in China when contact with the West brought confusion to a magnificent pictorial tradition already weakened under the hands of the eclectic literati.

The only Sung example included in the exhibition at Tonying & Company is a small painting of two birds seated on a snow-covered tree branch. Attributed to Hui Tsung, the last Emperor of the Northern Sungs over whom he reigned from 1101 to 1125, it has the careful detail, naturalistic aspect and predilection for color that characterized the work of that sensitive artist. Hui Tsung was known for his paintings of birds and animals, but he was also a famous calligrapher, collector and founder of the Imperial Academy of Painting. Mounted with this painting is a poem written by the Emperor in a more free manner than the precise and delicate calligraphy that has become associated with his style of writing. This Imperial artist was also the artistic leader of his time, and the story is often told about how he would gather his painters in the gardens of the palace and instruct them to paint the birds and flowers in order to test their keenness of observation and ability to reproduce natural appearances.

In contrast to the refined naturalism of Hui Tsung and the painters of his Academy, there were the monochrome artists, cultivated men of the arts and letters who devoted themselves to painting bamboo and plum blossoms which were made the criteria of artistic competence. The bamboo became their favorite subject for it was not only, by its very nature, close to calligraphy which as an art was honored even more than painting, but a symbol of strength, able to yield without breaking, the ideal of the

noble and scholarly character, and, to one artist, the aspiration of the soul. Although there is no Sung painting of bamboo, the spirit and style of that period is reflected, with variations, in the rare painting inscribed with the name of Chao Meng-fu (1254-1322), great Yuan traditionalist, illustrious scholar, calligrapher and painter of horses, bamboo and Lohans, or religious ascetics.

In the Far East there is always a close connection between monochrome painting and writing, since both the painter and the writer use the same materials, which consist of the brush and India ink mixed with water, and the same general technique. But the connection is especially strong in bamboo painting, for the abstract nature of the plant demands the same treatment of brush work as the Chinese pictographic character. Consequently beauty of calligraphy becomes synonymous with bamboo painting and Chao Meng-fu's dry brush and twisted lines that are both sensitive and strong, show how great was the creative vitality of this painter who, with unsurpassed artistry, suggests, by means of stroke and tone, the difference in color and texture between the fragile orchid and the hardy bamboo.

Another bamboo painting, more polished in technique and more

intellectualized than the intuitive painting by Chao Meng-fu, is attributed to Li K'an, contemporary of Chao Meng-fu and famed author of the "Essay on Bamboo Painting." It was the artist of this painting which is remarkably rich in coloristic values who wrote that "one should start by painting joint after joint, leaf after leaf, concentrating the thought on the brush manner, continuing the training without getting tired. The painter must thus accumulate his power until he arrives at the stage when he can rely on himself and possess the bamboo completely in his mind. At this stage he can move the brush and follow the model he sees before him. . . . Every stroke must be replete with a living thought." There can be no more perfect illustration of this quotation than this particular painting in which, with absolute control of an unruly medium, the artist describes a blade or a segment of the bamboo with one sweeping, eloquent stroke, which at the same time becomes incorporated in the larger unit of the painting, like one of the strokes which constitutes part



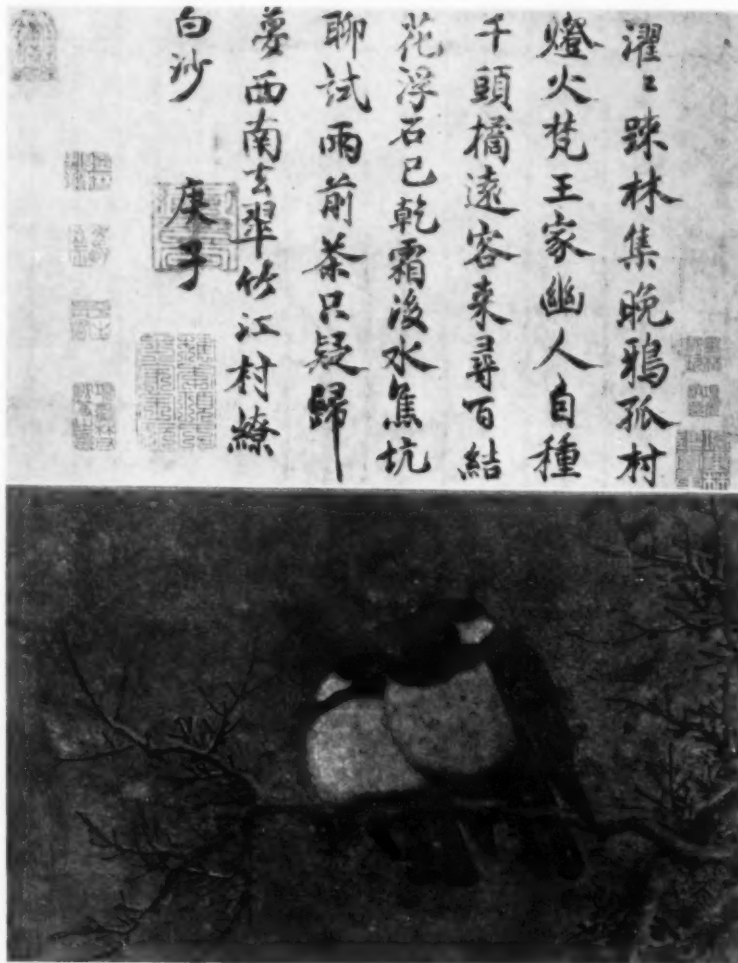
EXHIBITED AT C. T. LOO & COMPANY

KAO LUNG-HENG: "A HAPPY MEETING," INK WITH A COLOR WASH

of the calligrapher's character.

Still another bamboo painting is the work of two Ming artists, Chen Ku-p'o, who painted the orchid, and Liu Cheng-tse, who added the bamboo and rock, after the custom of the great Chinese artists, poets and philosophers who often entertained themselves by painting, or composing in collaboration. Instead of the systematic order and calculated grandeur of Li K'an's painting, this scroll has all the spontaneous character of its improvisation and all the coloristic accents and marvel of rapid, coursing lines that constantly vary in their path, swelling and diminishing, and thus recreating the image in terms of impressions. Were it not for the colophon which bears a description and the signature of the two artists, the two hands would not be divulged, so completely coördinated are the two units of flower and bamboo sprouting from rock.

The Chinese artist, imbued with a reverence for living things and a desire to understand their essence, sought to reach that inner life by the simplifications of the forms of nature, abstracting them but never permitting them to lose their identification. This is what the artists of the orchid, bamboo and rock have



EXHIBITED AT TONYING & COMPANY

"BIRDS ON TREE BRANCH" BY THE EMPEROR HUI TSUNG

reached for and, in another manner, this is what is described in the exceedingly expressive and finely wrought landscape—the most noteworthy scroll in the exhibition—attributed to the illustrious Yuan landscapist, Kao K'o-kung, "the Fang-Shan hermit." This painting, disposed in the narrow vertical panel that became popular under the Mongols, is a poetic transcription of a real scene, probably painted on the spot, for the Yuan artists went outdoors in their quest for the infinity of nature and its affinity to man. On seeing one of Kao K'o-kung's landscapes, Tung Chi-ch'ang, painter of the album of sketches included in the exhibition and the greatest and most prolific art critic of the Ming period as well as calligrapher and connoisseur, wrote: "It represents the diffused effect of vapors and clouds with so much spirit and life that neither Huang Kung-wang nor Wang Meng [two of the most illustrious landscape painters of the Yuan dynasty] could have reached it even in their dreams." Indeed this landscape, with its meandering streams without source or end, its steaming vapors which obliterate form and suggest space, its rising layers of majestic mountains and its pavilions and trees whose summits emerge from the mists, is

a pictorial impression of a pantheistic poet. Composed mainly of horizontal strokes which build up spongy forms and lend a vibrating effect of light to the surface, this style, derived from the Sung master, Mi Fei, is comparable in technique to the Impressionists of the nineteenth century. Instead of the pure colors of the French paintings this landscape has an infinite variation of coloristic tones, beginning with the rich black of the foreground tree which acts as one of a series of *repoussoirs*. There is only little evidence of the importance of calligraphy which is so striking in the bamboo paintings. The brushwork is more pictorial and, as is true of the Impressionists' strokes, only sometimes used to define form, more often to suggest masses of light and shade.

Kao K'o-kung might well have said of this painting what Kuo Ssu said of one of his: "Wonderfully lofty and divinely beautiful are these mountains. In order to exhaust their marvels and grasp the work of the Creator, one must love their spirit, study their essential features, wander about them widely, satiate the eyes and store up the impressions in the head. Then, even if the eye does not see the silk and one realizes that the hand does not govern brush and ink, marvel-

ous, mysterious, boundless becomes that picture of mine."

A landscape by Ni Tsan (1301-1374), one of the famous "four Yuans" and most inventive of the conservative painters of his time, relinquishes the grandeur of the Sung landscapes but retains its quiet repose. This painting of six trees, symbolizing the six friends, makes use of a light ink and of the color of the paper, two features characteristic of the paintings attributed to this artist's earlier style before he adopted a bolder stroke and more intense coloration.

The only figure painting included among the group is attributed to Tang Ying (1470-1523) and bears all the traits of this painter whose fame rests largely on his portraits of women. It combines both a bold, crackling stroke with delicate details of face and design. This painting, together with *Bird on Maple Tree*, which is signed by Lan Ying who flourished in the middle of the seventeenth century, and a fruit painting attributed to the Ming-Ching master, Yun Shou-p'ing, who painted in the "boneless" manner, that is, with exquisitely tinted washes without ink outlines, lead to the paintings of the nineteenth

(Continued on page 27)



EXHIBITED AT TONYING & COMPANY
A COLORISTIC LANDSCAPE BY
KAO K'O-KUNG, YUAN DYNASTY



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CHAO MENG-FU: "ORCHID
& BAMBOO," YUAN DYNASTY

MAGNASCO

A Unique Artist's First American Show at Springfield

BY WINIFRED MULLER

THROUGH the unique genius of Alessandro Magnasco, as he is being presented in this "one man show" with which the Springfield Museum of Fine Arts honors him for the first time in this country, the mood peculiar to the Baroque mind is brilliantly revealed to us, since he is the most mood-invoking painter of his day. The fervent spirit of his age sought constantly to escape from the classicism of the Renaissance by adding to it complicated forms and steeping it in the emotion, mystery and sensuality it had lacked for two previous centuries. Truth and reason were finally pleasantly masked and beauty was sought in the unusual, the novel and often the bizarre. For the Baroque in no way attempted to prove or explain the problems of life but merely accepted them in order to build fantasies around them.

Against the backdrop of Genoa and Florence, Milan and Venice at the height of the Baroque there was played the drama of an extraordinary way of life. The importance of religion and matters of the soul was lessened by rationalistic philosophy, a result of the Counter-Reformation. Vital facts gradually became banal and familiar conversational subjects and ethical standards were subordinated to the new expediency. There was a constant search for the exotic and esoteric to satisfy a society jaded not only by its vulgarized inner experience but by an accumulation of wealth over several generations.

Magnasco was the keen observer of this life, its brilliant interpreter as well as the physical embodiment of its spirit. With his tongue in his cheek, he stands as not only a great Baroque stylist but also a commentator upon life as he saw it in the ceremonies of the church, the convent, the synagogue and of soldiers, street-singers, mountebanks and courtesans. He is not unlike his Flemish predecessor Brueghel in his depiction of the ordinary daily events of Italian eighteenth century life. A similarly biting humor is to be found, to be sure, but the Latin temperament restrains it somehow and keeps it from being the harsh, brutal variety of the northern master. Magnasco grimaces at you when he shows monks at their devotions or



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"MONKS IN A GROTTO" BY ALESSANDRO MAGNASCO

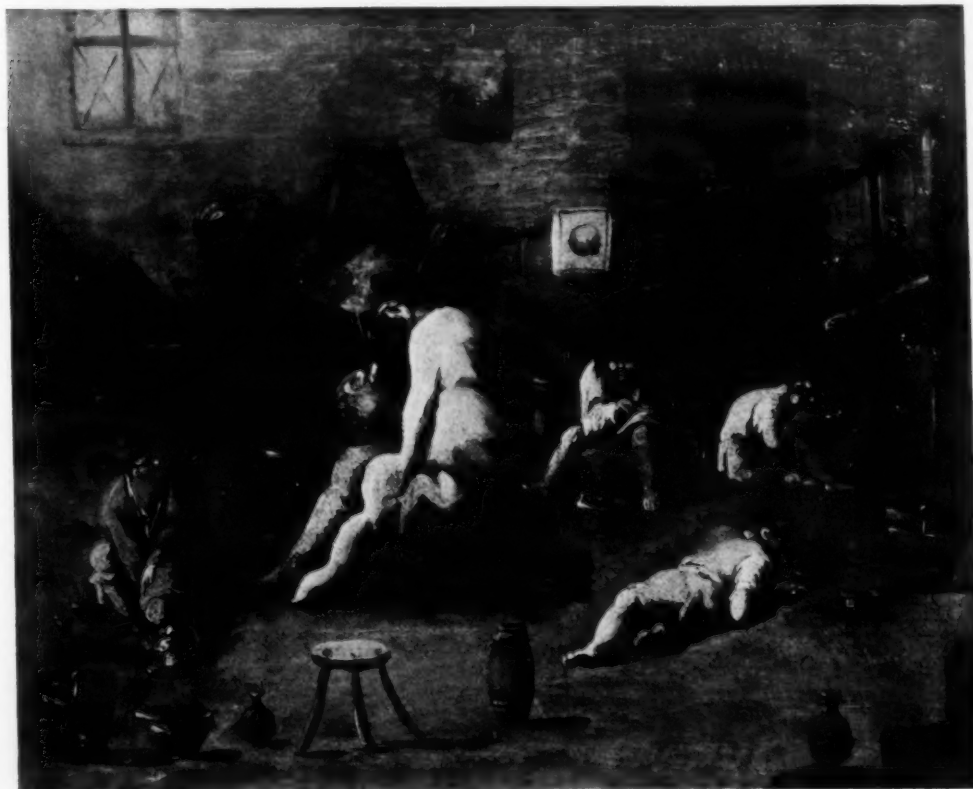
doing penance, emphasizing always a physical rather than a spiritual preoccupation with their exercises. For, according to Molmenti, the members of these orders were very often "tonsured dandies," recruited from the ranks of bored patricians, and their primarily secular aspect is clearly defined by Magnasco. A similar air of worldliness pervades the scenes of nuns busily engaged in a variety of tasks and, one may be sure, in gossip—for the convents, too, held many "privileged" daughters, the dissolute life in monastic circles of the preceding centuries persisting through the *seicento* well into the *settecento*.

The figures in the interiors are in Lissandrino's pleasing small scale which accentuates the somber, gloomy vastnesses of the high dark rooms and ruins in which the action takes place. An atmosphere of perpetual motion exists. For a moment these figures are held in their various occupations: again in an instant the long, thin bodies will stir, move or genuflect, the arms will wave, the heads fall into other graceful attitudes, the hands flutter in beautiful gestures and the habits swish and swirl about. The objects in still-life, painted with an exquisite realism, glint in the vaporous light, a statue in a niche catches the same light and might move, a bat or even worse might well fly out toward the beholder.

The same figures in their involved attitudes are present in the landscapes but they are only a small part of these pictures which have an underlying quality of the sinister in their theme of the elements of nature. It is true that the skies are blue, the clouds soft and white, the trees thickly foliated except for the ominous dead ones which so often jut into the scene. But at what moment will the storm descend, the winds howl and chase the clouds across the sky, stir the waters, break and bend the trees and send the poor little figures scurrying from their acts of penance, their picnics, their boats and each other?

In color Magnasco deals in dark and somber tones but with clever use of blues, whites and vermillions he relieves the murky backgrounds of browns, blacks and greys. In a diminutive way his bold, impetuous and swift brushwork is reminiscent of that of Tintoretto as is the application of color in thick impasto. He was the first to anticipate the oncoming Rococo

(Continued on page 27)



EXHIBITED AT THE SPRINGFIELD MUSEUM OF FINE ARTS
IN "ARTIST IN HIS STUDIO" MAGNASCO PAINTS HIMSELF AT THE EASEL

BAROQUE MASTERS: THE DUTCH A

Claude Lorrain and His Contemporaries in Two Current Shows

BY ALFRED M. FRANKFURTER

ECHOING quite unintentionally the great London exhibition of seventeenth century European art which is currently attracting wide attention at Burlington House, America this week salutes the Baroque in four separate manifestations: the exhibition of Magnasco's painting at Springfield, the gift of one of Rubens' masterpieces to the Metropolitan Museum, as well as exhibitions of paintings and drawings by Claude Lorrain, at Messrs. Durlacher, and by the "little" Dutch masters, at Messrs. Knoedler. The latter two are pertinent to this article, and it is a happy coincidence that binds them together so that the vast importance of Claude and the Dutch reflections of his genius may be discussed in a single review.

Amazing, almost incredible, that Mr. Askew's should be the first "one man show" in America of the master from Lorraine, but then it seems to fall into a whole series of premieres of Baroque painters whose English nineteenth century *éclat* one might think should have provided them with a stronger tradition in American taste. Yet it seems that while Claude's *Libro di Verità* (incidentally, the first *catalogue raisonné* of an artist's works prepared by himself) was being published and republished in London editions—and, for that matter, while the Victorian cognoscenti were swooning over the Italian *seicentisti*—America was still too heavily occupied with the standardization of a continent to indulge itself in mutations



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"VIEW OF THE DUNES, TOWARD HAARLEM," SIGNED BY J. RUYSDAEL

of aesthetic taste. The result is a certain degree of good fortune for us today, since we also missed the actuality of Ruskin's condemnation of Claude on the grounds of infidelity to nature—an experience that is a heavy pall on England's century-old appreciation and collection of one of the great masters.

Of such standing and misunderstanding the nine oils and fourteen drawings at Durlacher are indicative, if not comprehensive evidence; lacking are the large seascape canvases that form so essential and characteristic a part of Claude's artistic personality, though their substance is hinted at by the presence of two exquisite marine drawings—the direct, powerful study of *Two Ships*, once in the Henry Oppenheimer Collection, lent by Mr. Charles H. Worcester, and the more imaginative but equally engrossing *Ship* which the late Charles Loeser of Florence left to the Fogg Museum, its present lender. The larger aspects, however, of real landscape, from the earliest phase to the very last, are so well presented that the full sense of the artist's meaning to his contemporaries and his followers is inescapable. From the imperfectly preserved but documentarily valuable landscape lent by Princeton University, the earliest—1635—in the exhibition, the spectator ascends a path that mounts constantly higher and higher in the realization of natural values, here romantic in its free juxtaposition of content, there classically analytical in its speculation upon light and light effects. The middle heights are the rich *mise-en-scene* of the *St. George*, lent by the Wadsworth Atheneum and the evocative *Landscape with a Piping Shepherd*, lent by the William Rockhill Nelson Gallery, in which the artist has progressed from the umbrageous brown depths of the Germanicized Flemish landscapists who were his source, into clearer and lighter fields—a transition, so to speak, from dramatic to lyric poetry.

And this poetic element is the salient, omnipresent quality of Claude that must forever leap to the eyes and hearts of his spectators. Whatever may be the secrets of the dynamics that go to produce either, it is a curious fact that a great lyric poetry has never existed by the side of a great school of painting in any nation at any time: Venice in the years around and after 1500, with its epochal, unmatched lyric painters and yet without a single lyric poet worthy of the name, is as convincing an example as the England of Milton, Crashaw and Robert Herrick *sans* painter who is worth remembering. Not only does Claude seem the compensation for the absence of a lyric poet of the Franco-Roman school who might sing the paeans to nature which he and his colleagues painted, but his art is so deeply united with the spirit lyric poetry expressed elsewhere in Europe that one can easily accept him as an unknowing but completely sympathetic affinity of the Herrick who writes:

"... The blooming morn
Upon her wings presents the God unshorn.

CH AND THE FRENCH ON PARADE

See how Aurora throws her fair
Fresh-quilted colors through the
air. . . ."

and seems to recreate in phonetic form as well as verbal content the brightly sunlit morning mists over the Campagna, the rainbows over sapphire water in the harbors of high-walled foreign towns, which are the essence of Claude.

It is the final phase of Claude, however, that holds one always breathless for a moment as one feels oneself confronted by the first painter who plays with things and matter, investigates them, rearranges them and uses them for his own ends in the picture. Nowhere is this plainer than in the superb late *Philip Baptizing the Eunuch* which is the latest acquisition of the Albright Art Gallery, Buffalo, and is now being lent almost simultaneously with the announcement of its purchase. The study of light, the analysis of natural phenomena, the reduction of human form to a mere coeval component in the picture, are all united here to a degree which is understandable only upon reading the

date which proclaims the author to have been seventy-eight years old—the late masterpiece of a great painter who might have been an even greater lyric poet had he but been able to read and write.

The forty Dutch paintings and drawings at Messrs. Knoedler are the work of artists whom a public, jaded by the journalistic fanfares



LENT BY THE FOGG MUSEUM OF ART TO DURLACHER BROTHERS

"THE SHIP," CLAUDE'S LYRIC ADAPTATION FROM REALITY IN A PEN AND BISTRE DRAWING

of a modern world that honor only its Rembrandt and its Hals, sees fit to call the little masters. Yet many of them are responsible for pictorial moments that must be regarded as the mature development of a great deal that the Renaissance and, in fact, all of Western

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LENT BY THE ALBRIGHT ART GALLERY TO DURLACHER BROTHERS

"PHILIP BAPTIZING THE EUNUCH," A LATE CLAUDE LORRAIN (1678), THE FIGURES A MERE PART OF ROMANTIC LANDSCAPE

The Schiff Maiolica Collection on Loan

A Special Exhibition at the Metropolitan Museum

BY C. LOUISE AVERY

FROM the present time through February 27 there is being shown in Gallery E 15, as a special exhibition, the collection of early Italian maiolica made by the late Mortimer L. Schiff and now lent to the Metropolitan Museum of Art through the generosity of his son, John M. Schiff.

The one hundred and eleven pieces which comprise the collection are already well known to students of Italian pottery. Many of them were previously highly treasured items in other notable collections, such as the Bardac, Molinier, Bardini, Gaillard, Morgan, Sambon, and Canessa. All the pieces are illustrated and described in the handsomely printed catalogue of the collection prepared by Seymour de Ricci and published in 1927.

The Schiff collection is notable primarily because it can show so many imposing and complete examples of late fourteenth and fifteenth century Italian maiolica; small wonder that they have appeared again and again in books, to illustrate the splendor of the period and the achievements of its potters. Wares of this period are very rare, and even fragments are preserved as important documents. The Metropolitan Museum particularly welcomes the opportunity of showing these superb pieces because its own collection of fifteenth century maiolica includes for the most part less pretentious examples. In addition to the rare early types, there are in the Schiff collection a considerable number of the richly colored wares of the high Renaissance, when the kilns of Deruta, Faenza, and Gubbio were undertaking to supply an eager and aristocratic market.

The term *maiolica*, originally used to designate Spanish lustered pottery brought into Italy by way of Majorca, is now used with special reference to tin-enameled pottery made in Italy from the fourteenth century on and, by extension, to describe tin-enameled pottery which follows Italian traditions in technique and general style. The method of covering pottery with a glaze rendered opaque by a sufficient admixture of tin (that is, a tin enamel) was long known in the Near East and became in time the common method of glazing. The knowledge of this technique, together with the secret of metallic luster decoration, was carried by the Moors into Spain. Italian potters must have become familiar with examples of tin-enameled pottery from the Near East and from Spain, but whether their knowledge of the technique was obtained from foreign craftsmen or whether by experimenting with their own lead glazes they reached their goal independently is still open to argument. However they arrived, they were making tin-enameled pottery in the fourteenth century. The secret of making

metallic lusters eluded them for a much longer period. Their supreme success in this field came with the great days of the Deruta and Gubbio kilns, which were so active in the early sixteenth century.

Although pottery styles tend to merge imperceptibly into one another, students find it convenient to distinguish certain outstanding classes or groups in early Italian maiolica. The early stages find admirable expression in the Schiff collection. To the earliest group is frequently given the name "Orvieto ware" because much of our knowledge of the style is based on finds made in the course of extensive excavations at Orvieto. That similar wares were made elsewhere, especially at Florence, Siena, Faenza, Ferrara, and Rome, is now acknowledged by most scholars.

The typical forms are jugs, dishes, and bowls with or without handles. In the Schiff collection there is a jug which serves well to demonstrate some of the features characteristic of this group. Its simple decoration is carried out in pale green with outlines in manganese purple. On each side of the body of the jug is a vine with grapes modeled in relief, and a lion mask similarly modeled shows just under the lip. Such areas as are not covered by the somewhat meager decoration are marked with crosshatching in manganese. The Schiff collection also includes an Orvieto dish of the early fifteenth century with two lions confronting each other on opposite sides of a stylized tree, painted in green with manganese outlines. The background is crosshatched.

As the Italian potters became more ambitious and more competent, they used broader washes of color and bolder designs. The potters of Florence were particularly active in the production of maiolica with designs outlined in manganese and painted in a clear green; this ware is sometimes designated as "green Florentine." In 1927 V. Everit Macy gave to the Museum a handsome example, a vigorously modeled jar with two rope handles. On each side it shows a stylized animal figure. Very different from this piece but equally typical in form and design is a great dish with broad, flat base and horizontal rim (diameter twenty-seven and one-eighth inches) in the Schiff collection. One of the most important examples of its class, this charger has been successively in the Beaucorps, Leroux, and Bardac collections and has often been reproduced in books on Italian maiolica. The equestrian figure in peaked cap and long,

tapering shoes is depicted with great spirit, but no attempt is made at perspective, the background being covered entirely with leafage. Several other pieces in the Schiff collection may well be classified in

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LENT BY MR. J. M. SCHIFF TO THE METROPOLITAN MUSEUM OF ART
AN EARLY XV CENTURY TUSCAN MAIOLICA DISH



LENT BY MR. J. M. SCHIFF TO THE METROPOLITAN MUSEUM OF ART
TUSCAN JUG, LION'S MASK DECORATION, CA. 1400

THE CHINESE POTTERS IN REVIEW

The Baerwald Collection Exhibited

BY J. LEROY DAVIDSON

FOR long periods after Western nations had established commercial contacts with China, the general attitude of Europeans and Americans was that the Orientals were a benighted, backward race. Even in comparatively recent years, when at least certain groups have recognized the philosophical, cultural and artistic triumphs of the Chinese, there has been, in our industrial milieu, a certain contempt for a people who have not enjoyed the fruits of our large scale economy. The exhibition of pottery and porcelain from the collection of E. Baerwald of Berlin, now on view at the Ralph M. Chait Galleries, is a sharp reminder that many of the great porcelains of the latter part of the Ch'ing dynasty were made under a mass production comparable to any of our Western factories. At the beginning of the eighteenth century the great porcelain factories at Ching-te Chen contained over three thousand furnaces. Series of specialized craftsmen worked on each vessel in a manner that must have been close to our belt line technique. Indeed, as far as mass production was concerned, the honors lie with the Chinese, for not only did they produce enormous quantities of technically perfect porcelain, but they also added that element of subtle artistry which in the West is associated only with the patient, individual craftsman.

Not all the ceramics on view, however, are the later porcelains of Ching-te Chen. Early potteries of the Sung dynasty (960-1279), famous for their elegant shapes and remarkable glazes, are represented, among others, by a pair of Lung-Ch'uan celadon bowls which, with their waxy grey-green glazes, embody the refined and, at times, almost precious simplicity of Sung art. Of the same period,

but entirely unique, is a small statuette of Kuan Yin, the compassionate Bodhisattva, seated within a grotto. Made of the fine biscuit of the *ying ch'ing* pottery, this miniature sculpture is only flecked here and there by the elusive blue glaze, "the color of sky after rain," from which this ware derives its name. The Bodhisattva is more than representative of the sculpture of the period, for its delicate modeling and clean linearity far surpass the usual large and elaborate plastic productions of the Sungs. The celadons, together with some examples of Chun ware in which reds and purples melt into a magnificent splendor, complete the representation of Sung potteries.

The tradition of monochrome glazes was carried on by the Ming craftsmen, and the representation of a falcon covered with the more glossy glaze of the later period yields little in quality to their earlier prototypes. On a scale which approaches that of monumental sculpture is an unglazed figure of a Lohan, a Buddhist ascetic, rendered with extreme naturalism. The tombs of the Ming emperors near Peiping are testimony of the decline of monumental sculpture which took place during that dynasty, and it is to pottery figures of this type that we must turn in order to find whatever creative impulse still lingered in the plastic expression.

One of the great achievements of the Ming potter was the invention of the brilliant *sang de boeuf* glaze which is more often associated with the potters of the K'ang Hsi period (1662-1722) than with the Ming craftsmen, who earlier had brought it to a high point of perfection. A large, flat plate covered with this rich glaze is unusual not only for its shape but also for the boldly drawn dragon that appears partly in white relief against the red background.

The development of monochrome porcelains in the K'ang Hsi period is splendidly represented by a large jar covered with the delicate *clair de lune* glaze, its clean surface broken only by the delicately carved designs on the body of the vessel. Typical of the K'ang Hsi period, too, is a large wine pitcher glazed in yellow and reticently decorated with motifs in green enamel.

The quality of the items precludes any individual discussion of all the pieces but, besides the *famille verte* and *famille rose* groups, there are interesting examples of a monochrome vase covered, not with the mirror black glaze typical of the period, but with the black of the *famille noire* that usually appears only with enameled decoration, an example of the rare *rose du Barry* glaze, and an exquisite example of the Yung Cheng (1723-1735) style—a cup and saucer of eggshell porcelain, delicately covered with a multicolored diaper pattern. There is also a large K'ang Hsi *sang de boeuf* vase that exhibits all the intensity and depth in color characteristic of its period.



EXHIBITED AT THE RALPH M. CHAIT GALLERIES
K'ANG HSI YELLOW WINE PITCHER



EXHIBITED AT THE RALPH M. CHAIT GALLERIES
LARGE UNGLAZED POTTERY FIGURE OF A LOHAN, MING DYNASTY

New Exhibitions of the Week

JOHN CARROLL: DELICATE BRUSHWORK IN SOLID COMPOSITIONS

THE painting of John Carroll now on view at the Rehn Galleries is a combination of firm, solid forms, surely rendered, and a quality of thistledown lightness. *Summer Afternoon* illustrates both aspects of Carroll's style, and is a painting of arresting interest. The figures, particularly the nude, are portrayed with a certain sense of line and plastic values which characterized his painting of a Negro nude exhibited last year. Again in *Portrait in the Woods*, exhibited at the Carnegie International this year, there is a *primavera* exquisiteness, but it lacks the substance of *Summer Afternoon*.

Such heads as *The Blue Feather* and *Lula Belle* are wholly successful in their firm grip on reality, while *Moonlight*, which is awkwardly composed and insubstantial, leaves the spectator unsatisfied. One or two of the landscapes, particularly *My Farm*, are effective for the contrast afforded by the smooth brushwork used in describing the lawn, and the pointed sharpness of the trees. *Deep Down Blue*, a Negro torch singer of terrifying mien, and *The Pool* which portrays a nude in the vivid color of the late Renoir, add much to this group of figure paintings in their sensitive handling of dramatic values. Carroll rarely fails to be interesting in this show which is memorable for the marked advance it evidences in the style of this painter. He seems to have turned away from the creation of eerie, unearthly moods which have dominated some of his work in the past. Fascinating, a little frightening, they do not represent his strongest qualities.

J. L.

CONTRASTING SUBJECTS FREELY PAINTED BY GIFFORD BEAL

TWO contrasting moods mark the exhibition of paintings by Gifford Beal who is now showing his work at the Kraushaar Galleries. Paintings of the sea, executed soberly, are quiet in color and for the most part, tranquil in mood. Even in so dramatic a scene as is portrayed in *Shipwreck* one feels the tumult of the elements rather than the intensity of human emotions involved. *Fisherman—Morning*, the most interesting example in this group, is the figure of a man, who pausing for a moment, his load slung over his shoulder, glances out over the water toward the horizon where the first flush of dawn is luminous in the sky and water. Beal sees such figures as heroic, and he endows them with dignity and power.

Quite different are the circus scenes, which are painted in a freer



EXHIBITED AT THE FRANK K. M. REHN GALLERY
CARROLL'S "SUMMER AFTERNOON," IN TRANSLUCENT GREENS AND YELLOWS

style with a sense of keen enjoyment of the spectacle. *Circus Night, No. 1* is one of the most appealing pictures this artist has made, being full of the excitement and color which bring out a new mood in his work. *Horse Tent*, too, is full of life, and is particularly satisfying in its rhythmic composition. *Chinese Restaurant* sparkles with gaiety, creating an atmosphere which is full of local color.

J. L.

MODERN CHINESE GRAPHIC ARTS SHOWING SOCIAL THEMES

AN exhibition of contemporary Chinese drawings, woodcuts and cartoons has been brought to the A.C.A. Gallery under the sponsorship of the American Artists' Congress and The Artists' International Association. The exhibition is charged with a spirit of social unrest and revolutionary fervor. It represents the new school which sprang up only five years ago in a country torn by conflicting ideologies and sporadic social upheavals. The movement is young and so are the artists, most of whom are still in their twenties. The woodcut is their favorite medium and Jack Chen, one of the artists represented in the exhibition and author of a few notes on modern Chinese graphic art, writes, "It was the late Lu Hsun, China's greatest modern writer, who first realized the new possibilities of the age-old Chinese art of wood-engraving as a means of propagandizing the new ideals, the new feelings and emotions of modern China."

A large percentage of the woodcuts show the overwhelming influence of Occidental art, of Mexico, Russia and Germany. It seems regrettable that these artists have found it necessary to repudiate their own plastic tradition to so great an extent. Li Hua could have profited considerably by instilling some of the inimitable colorism of China's monochromatic tradition into his greyed woodcuts. Wu Ko, however, has lost none of the coloristic richness in his charcoal *Refugees*, a poignant scene filled with the tragedy of war which is depicted with Western realism. Chen's *Boy Fishing* has the sweeping calligraphy and economy of line that also characterizes Yeh Chen-yu's *Road Workers* which, more than any other picture in the exhibition, retains an indigenous character and at the same time a spirited note of social consciousness.

Modern China has also a lively school of cartoonists and illustrators who are less influenced by Western prototypes, and a number of examples taken from publications such as *Cartoon Journal* and *Modern Sketch* illustrate with what ingenuity and passionate intensity such artists as Wang Tse-ing and Chen Hsiao-cho are attempting to meet the current problems of an unfortunate country.

M. D.

SUCCESSFUL USE OF A RARELY SEEN MEDIUM BY CAVIEDES

HIPOLITO HIDALGO DE CAVIEDES, who had his first exhibition in Madrid when he was nine years old, is being presented by the Reinhardt Galleries in a show which, in its lighter passages has much to recommend it. The large paintings, which are mostly portraits, are ponderous and rather lifeless. It is in the smaller ones, executed in oil on scratch card that de Caviades' individual style is apparent. *Love Scene in a Garden*, simplified in the form of trees and a small church which is the focus of the painting, is charming both in composition and mood. *Butterfly*, which portrays three dancing figures in extremely prim attire in view of the giddy moth toward which they reach, represents the artist in lighter and most effective manner.

Souvenir of Ostia, a composition made up of a bicycle which leans against a fragment of sculpture, and two nude figures who disappear toward a beach has originality of conception, which is matched by its individual technique. The medium of oil on scratch card, somewhat uncommon in this country, is particularly successful in rendering the delicate,

simple line and flat color which characterize this type of de Caviedes' paintings, and is the basis for his most attractive work. J. L.

PAINTINGS BY LUCIEN ADRION, A MODERN IMPRESSIONIST

THE solid background of the foremost painting tradition of modern times is the enviable basis upon which the French painter today may found his art. Its advantages and limitations may be seen in the work of Lucien Adrion, whose canvases, at the French Art Gallery, show that he has inherited—not imitated—the idiom of Impressionism and that certain forms flow from his brush as its most natural language of expression.

In delicate, shifting tones he conjures up scenes of Paris that arouse some of that nostalgia engendered by Renoir's *Les grands Boulevards*, and like this work, he confines his palette to the soft, misty blues and greens that recreate a spring day in France. *Avenue de l'Opera, Versailles, Champs Elysées*, have a subtle, irresistible charm that, however, one misses in his Riviera scenes where, under the harder light, Adrion's color loses its distinction. In one or two canvases, notably in *L'Exposition*, the artist has attempted a more precise definition of form—perhaps as more appropriate to this eminently modern theme. But this departure gives less pleasure than the evidence that one living painter still has the ability to recapture the France of the Impressionists.

R. F.

MURRAY, A PAINTER OF STRIKING POWER; SENSITIVE VIGNETTES BY BROS

NOT often does such sterling quality appear in the first showing of an artist's work as it does in the watercolors of Bernard Murray who, at the age of forty-one, is making his initial public appearance in the current exhibition at the Georgette Passedoit Gallery. Murray is largely self-taught but there is nothing naïve or faltering in his style. Contrariwise, he is in complete control of his medium, which he boldly manipulates to abstract the forms of nature into dynamic symbols that only in the chaotic *Mountain Forms* lose their naturalistic identity. Like Marin, whom he apparently admires, Murray is aware of the interlocking forces that create the drama of nature. His landscapes are bursts of color, moving light and turbulently opposing forms. His still-lives, especially *Oysters*, suggest textures and substance with amazing subtlety. His nudes are titanic and voluptuous and all of his watercolors are glowing with richly orchestrated hues.

At the same Gallery, another artist, Robert Bros, is making his debut as a painter. Bros is a young Parisian who exhibited his sculpture at the Reinhardt Gallery last year. His oils are vignettes of Mexico and America. Unlike Murray, this artist is still struggling for the mastery of his technique which lags behind his evident sensibility. Although the small views of Mexico fail to grasp the local flavor of that country his atmospheric scenes of Gloucester and Chicago are sensitive interpretations by an artist whose talents are still unrealized.

M. D.

BEULAH STEVENSON, AN EXPERIMENTER OF ORIGINALITY

RECENT paintings by Beulah Stevenson at the Fifteen Gallery are animated by an experimental approach involving the use of such forms as fruit in a dish, a teapot, a rum jug, which she presents almost as abstract patterns. Particularly interested in rhythmic design, Miss Stevenson interrelates small areas of color for her effects, linear rhythm hardly appearing at all in such canvases as *Landscape Rhythm, Sand, Earth, Water* and *Rythm from a Nude*.

Most interesting in the show by way of contrast is a fairly realistic rendering of a landscape based on houses and hills, and the same scene translated into an abstract pattern in which the forms are geometric. The latter painting is clearly an idea more completely resolved, and as a step in the process of development of this particular artist it has unusual effect. *Lady with Tired Feet* has a keen



EXHIBITED AT THE FRENCH ART GALLERIES

"CHAMPS ELYSEES," EVOCATIVE IMPRESSION OF PARIS BY LUCIEN ADRION

penetration of psychological values, and the painting called *Provincetown Window* entertains the eye by its skillful leading of interest from the window sill, through the small paned window and out into the harbor with its curving shore line, to a far away horizon. Color that is intense in value pervades Miss Stevenson's work, which offers food for thought as well as pleasure to the eye.

J. L.

NEW PAINTINGS OF UNIVERSITY LIFE BY JOHN STEUART CURRY

JOHN STEUART CURRY'S appointment a year ago as Artist-in-Residence at the University of Wisconsin has afforded the background for the six oil paintings, and a group of drawings and watercolors now on view at the Walker Galleries. The preface to the catalogue by Lawrence Schmeckebier states that they are a record of the first year's accomplishment, with no claim to pretensions. Certainly it is not a startling show, but it has several elements which make it a pleasant one.

Goal Line Play indicates one source of inspiration for a painter in University life. The mad flinging about of bodies in a flying tackle has long stimulated the popular mind to a frenzy of exultation, and Curry's interpretation of the spectacle is interesting. The small sketch executed on the spot is more exciting and more strongly suggestive than the large painting for which it was made. *The Stallion*, executed of a prize Percheron during the Wisconsin stock show and shown at the Whitney Museum last November, has vitality in its robust portrayal of the horse and the man holding its bridle. Most ingratiating is the small head *Flora*, which, because of its freshness and spontaneity, is also the most memorable painting in the exhibition.

J. L.

H. H. BROOKS: SINCERE OBSERVATION & TECHNICAL ACCOMPLISHMENT

LANDSCAPES and still-lives by Henry Howard Brooks at the Ferargil Galleries offer a pleasing respite from sociological onslaughts and political consistencies that so many painters feel to be the sole function of living art today. Brooks has seen the rolling, fertile terrain of Canada and has captured its blue hills and green fields in a lively palette. But a rather undiscerning insistence upon fine, sunny weather underlines a fundamental similarity in these works.

The still-lives offer more solid material and show a consistently high quality of painting that is seldom met with today. The artist excels in the rendition of textures, from the waxy surface of green grapes to the cold, tactile qualities of stoneware jars and the metallic ring of a favorite copper bowl that figures in every canvas. All these are seen with admirable directness of vision and are unobtrusively assembled with no pretense at the traditional still-life compositional effects. They thus avoid the pitfalls of "academic" painting, being interesting as objects in themselves rather than as stage properties. More decoratively conceived is a white peony in a black glass vase

which, in its linear conciseness, suggests an interest in Oriental methods of draughtsmanship.

R. F.

A DELIGHTFUL SHOW OF WATERCOLORS & PASTELS BY WHISTLER

WHISTLER, the notorious aesthete, aristocratic champion of "art for art's sake" and expert practitioner of *The Gentle Art of Making Enemies*, represented as he is today at the Carroll Carstairs Gallery by a series of intimate sketches in watercolor and pastel, comes as a symbol of a passing era, a gentle breath of the Victorian age. None of the acid of his tongue or the brutality of his pen, of the uncouth industrialism of his native Massachusetts or the spirit of West Point where he received his first artistic instruction—none of these are apparent in the works on view. Rather is there a gentility and a nineteenth century cosmopolitanism that makes it impossible to consider Whistler, the American expatriate who lived in France and settled in England, the product of any one country.

Fragile pastels drawn spontaneously and easily on brown paper, a few stenographic lines and tints of color and, like a vision that hangs for an instant in the air, a view of Venice or Dieppe springs into pictorial shape. The exquisite watercolor entitled *Green and Silver—The Photographer*, one of Whistler's most delicate creations, is a miniature impression of ocean, clouds and figures, of nature singing "her exquisite song to the artist . . . her son and master—her son in that he loves her; her master in that he knows her," to quote a passage from the artist's brilliant critical essay, *Ten O'Clock*.

While several nudes clad in diaphanous draperies have the contradictory classic-romantic elements that Whistler borrowed from the Pre-Raphaelites, such a pastel as *Little Riva*, from the Venetian series, builds both upon the effects achieved by the Impressionists, several of whom were close friends of this artist, and upon the principles that are basic to Japanese prints. How formative an effect the Japanese art had upon Whistler is apparent in this small sketch which makes use of a high station point and of the expressional value of space so highly developed in the Far East. Added to these are a free, impressionistic line and a discreet spotting of delicate hues, and the result is a tantalizing glimpse of the waterfront.

Harmony of tone, the great *desideratum* of Whistler's art of arrangements, symphonies and nocturnes, is sensitively wrought in the view of Maud Franklin as a convalescent, painted in the artist's fluid technique. Master of suggestion, creator of gossamer visions, Whistler, though out of tune with our time, is one of the most eloquent spokesmen of his own.

M. D.

PAINTINGS BY FRENCH IMPRESSIONISTS AND CONTEMPORARIES

IMPRESSIONIST paintings at the Findlay Galleries offer yet another view of modern French art in addition to the Valentine and Matisse Gallery exhibitions reviewed two weeks ago in *THE ART NEWS*. First in point of time, and always an ingratiating representative of the earliest Impressionist group, is a painting by Berthe Morisot, exquisite in color and tender in mood. A still-life by Vlaminck defines the form of fruit in a shaft of bright light, reminiscent of his skillful creation of atmosphere in a street, but with none of the gloom which attaches to his most typical work.

The madness in a landscape by Soutine is offset to some extent by his more controlled painting of the head of a boy, which is glow-

ingly described. Two small paintings by Picasso and Bracque, both abstractions, a fine head by Derain, add their own distinctive flavor to the show which also includes examples by Rouault, Utrillo and Chagall. Dufy is represented by a rather solid little landscape, less transparent than his usual paintings, but displaying his unmistakable delicacy of handwriting. And finally, some distance from the starting point, is a conscientiously constructed work of art by Dali, offering for variety in texture a liberal sprinkling of finely ground up sea shells, very agreeable in its distribution of color areas.

J. L.

LIGHT AND COLOR FLUENTLY HANDLED BY EUGENIE BAIZERMAN

EUGENIE BAIZERMAN'S exhibition now at the Artists Gallery consists of a group of paintings largely concerned with the creation of mood through color. Form is of lesser importance to this artist, with the result that her best effects are obtained by suggestion rather than definite description. Paintings of flowers such as *Bouquet* are charming in color, and they do more to call up one's real feelings of pleasure in flowers than do the hundreds of meticulous representations which greet and bore the gallery goer weekly. *Light in the Sun*, too, is powerful in its suggestion, being delectable in its coloristic harmony.

Figure paintings by Mrs. Baizerman are less satisfactory than her still-lives, for the blurred impression produced by completely undefined edges leaves one confused. Only in *Judith* and *Catherine* does she succeed in handling the problem of light so that a clear idea comes through to the spectator. The watercolors exhibited show the same technique of painting as do the oils, and certain examples seem to point to watercolor being the better medium for Mrs. Baizerman's style. It is still in the process of development, however, and one feels an experimental approach in the best sense in this artist's work.

J. L.

DYNAMIC WORK BY MAX BECKMANN

THE full impact of German Expressionism is experienced in the exhibition, at the Buchholz Gallery, of recent paintings by one of Germany's

most dynamic exponents of interiorized art—Max Beckmann, who has been living in Amsterdam since last summer. Whether this artist paints a still-life, a landscape or a figure, he invariably contorts and distorts his subject in order to reshape it according to his own individual emotional and intellectual reactions, and his plastic interpretations are always intense, vital, and not infrequently violent in both the use of color and the alterations of natural form. Something of the tortured, tormented spirit of Van Gogh and the grim pathology of Edvard Munch is found again in the work of this contemporary artist.

Departure, a large triptych replete with esoteric symbols, is the artist's bitter cry against the inquisitions of his modern society. Dissonant in color and raucous in effect, these grotesque panels, engendered by a powerful spirit of rebellion, are less agreeable to contemplate than the magnificent painting, *Rope Dancer*, in which the color key is lowered to blacks that are alternated with chalky white, and the simplified forms are disposed in a brilliant pattern of contraposed rhythms, reflecting the profound impression that was made on modern painting by the "discovery" of primitive art.

A lighter vein, no less forceful, however, inspired the electric flower still-life, *Fleurs de Lis*, and the captivating and original *Woman with Cat*. These paintings, in contrast to the less disciplined *Woman at the Bar* and *The Party*, both of which are too violent in

(Continued on page 28)



EXHIBITED AT THE CARROLL CARSTAIRS GALLERY
"FLOWER SHOP, DIEPPE," WHISTLER WATERCOLOR



THE Annual Supplement of THE ART NEWS will be published on March 26, 1938. Surpassing even the sumptuous 35th Anniversary number published May 1st last, the 1938 Supplement will contain about 200 pages, 12 color plates, over 100 pages of illustrations. ¶ The magnificent "Feast of the Gods" (above), by Giovanni Bellini, 1514, (in the collection of Mr. Joseph E. Widener), will be reproduced in *full color* as one of the illustrations in "THE GREAT VENETIANS: Paintings in American Collections," by Alfred M. Frankfurter, Editor of THE ART NEWS. Other articles, all richly illustrated by plates in the full colors of the originals and in black-and-white halftone, include "CONTEMPORARY AMERICAN PAINTINGS IN MRS. JOHN D. ROCKEFELLER JR.'S COLLECTION," by Dorothy Miller, Assistant Curator, Museum of Modern Art; "CÉZANNE IN AMERICA," by Robert Goldwater, Professor of History of Art, New York University; "ENGLISH DECORATIVE ART UNDER THE STUARTS," by Frank Davis, Contributor, Illustrated London News; "CHINESE JADE: 3000 YEARS OF MASTER CRAFTSMANSHIP," by Martha Davidson, Orientalist and Critic, THE ART NEWS. The price of the Supplement is two dollars a copy. It is, however, issued free to annual subscribers. If you are now an annual subscriber to THE ART NEWS, you will receive this handsome *de luxe* Supplement, included with your regular weekly subscription at no extra cost. If you do not now subscribe, and wish to have a copy of the Supplement, as well as the forty regular issues of THE ART NEWS, mail your check at once (\$7.00 in the United States, \$8.00 elsewhere) to THE ART NEWS, 136 East 57th Street, New York, N. Y.

ART THROUGHOUT AMERICA

WASHINGTON: HISTORICAL PORTRAITS IN A PATRIOTIC EXHIBITION

PRESENTING a magnificent collection of portraits of the American Revolutionary era, the Corcoran Gallery of Art in Washington is the scene of an exhibition which, both politically and artistically, is commanding much attention. Not only are the signers of the Declaration of Independence gathered together in commemoration of the hundred and fiftieth anniversary of the formation of the American Constitution, but the life of the time has been evoked by portraits of their contemporaries and by a selected number of family belongings, including silver, pewter and furnishings which are not the least interesting part of the show.

In view of its political overtones, the historical significance of the personages has been the first consideration of the organizers of the exhibition, and it is all the more surprising that, notwithstanding this, the artistic standard of the works should be so high. Private generosity and patriotism has contributed greatly to the success of the show, many works being publicly displayed for the first time. Others, from libraries, historical societies and clubs, have for generations been accessible to a limited group only. The current exhibition is thus the most important of its kind ever undertaken and numbers no less than one hundred and fifty oils, as well as miniatures, drawings and other mementos of this historic occasion.

Upon entering, the visitor is struck by Sully's magnificent sitting portrait of Charles Carroll of Carrollton, the same sitter being also rendered by Chester Harding and in a profile drawing by the French artist C. B. F. de Saint-Memin. Portraits of James Latimer and his wife by Charles Willson Peale are among the finest American painting that we have of this period. Of Gilbert Stuart there are a dozen portraits and of Copley numerous examples, among them the famous *Thomas Mifflin and Wife*, considered by many to be the peer of any European work of the period. Mrs. Alexander Hamilton by Earl, Dolly Madison by Rembrandt Peale and Mrs. Daniel Carroll holding a baby are among the most attractive women's portraits in the show. The Andrew W. Mellon Educational and Charitable Trust has contributed eight major works to an occasion which proves once more that America has a right to be proud of her artistic past.

WINCHESTER: INAUGURAL EXHIBITION OF A NEW CULTURAL CENTER

AN EXHIBITION representative of the best in contemporary American art, arranged by the Studio Guild of New York, celebrated the opening of the Ellen Lambert Murphy Memorial at Winchester, New Hampshire. The Memorial, gift of Governor Murphy of New Hampshire to the town of Winchester, his birthplace, consists of two buildings and adjoining grounds, designed as a center for the recreational and artistic activities of the community.

The opening exhibition of seventy-one paintings by forty-three artists, includes both oils and watercolors from all parts of the country. Many of America's best painters are represented and all have

won honors in almost every important exhibition in the United States. Interesting work has been contributed by Leopold Seyffert, Guy Wiggins, Gordon Grant, Albert Herter and others.

BOSTON & PROVIDENCE: TWO NEW MUSEUM APPOINTMENTS

THE recently announced appointment of W. G. Constable to the position of Curator of Paintings of the Boston Museum of Fine Arts has occasioned considerable interest in view of the new official's previous artistic connections, Mr. Constable being already well known for his recent activities as Director of the Courtauld Institute of the University of London, prior to which he was associated with the National Gallery of Trafalgar Square.

Another important appointment is that of Dr. Alexander Dorner to the directorship of the Rhode Island School of Design. Dr. Dorner was formerly Director of the Landes Museum of Hanover Seminary, previous to which he held the position of Professor of Art at Hanover University. He is a believer in the most advanced theories both of museum presentation and of art education for the public. Dr. Dorner also will lecture at Harvard University later in the winter.

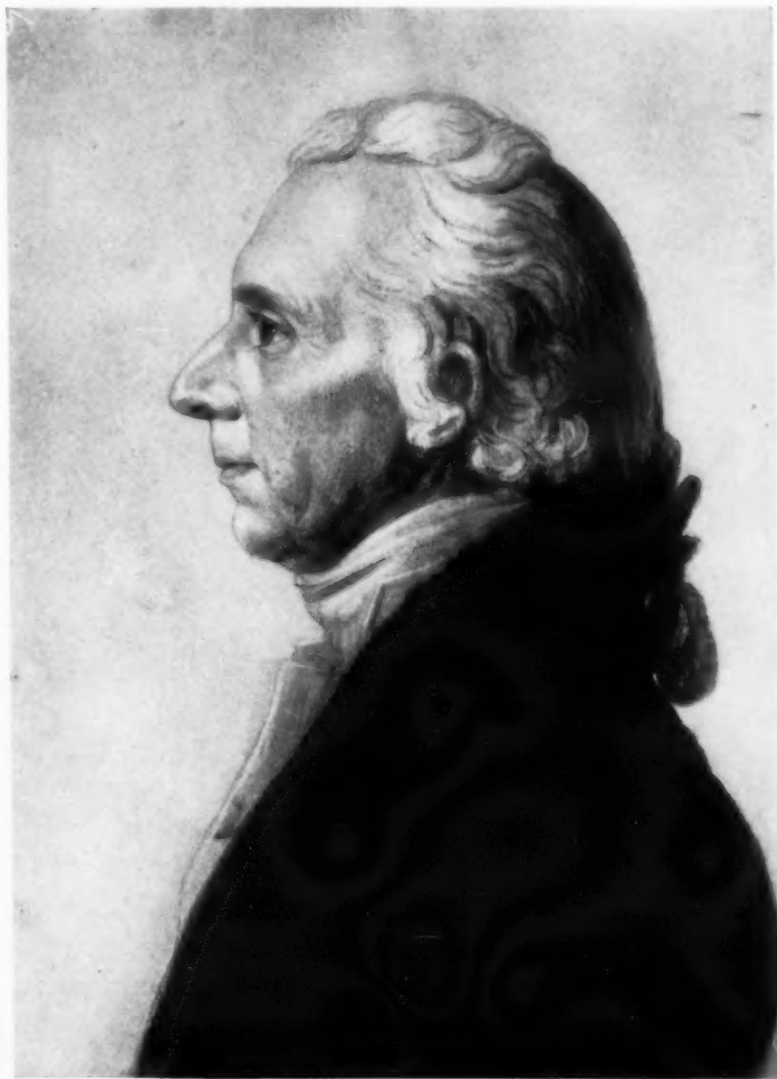
NEWARK: PAINTINGS BY INDIANS

FORTY watercolor paintings by Indian artists feature an exhibition of American Indian art which opened at the Newark Museum on January 6. Presented to the Museum recently by Miss Amelia Elizabeth White of Santa Fé, well known collector of Indian art, the show also includes pottery, blankets, jewelry, costumes and a variety of other work by the native tribes, largely of the Southwest. Shown in Newark for the first time, these objects will remain on view for several months.

The watercolors are bright and decorative, depicting Indian ceremonials and hunts, warriors and dancers in costume and at their daily tasks. Some of the paintings are abstract in design, formal in pattern, based on native motifs

and symbolism. A few show violent activity, notably in scenes of the hunt and in a vivid study of bucking mustangs. Indian painters show a liking for earth colors and their work is truly primitive in feeling.

These pictures, all painted during the last twenty years, represent a new art movement. When the American Indian first adopted the medium of watercolor, primarily as a means of recording the costumes of his tribe, he clung neither to the white man's technique nor to the decorative arts of his own people. Unschooled, he developed a technique with his own individuality and native expression. While perpetuating some of the traditional forms of early Indian art, the work has a general rather than a purely racial significance. The Museum's collection is representative and offers the visitor examples of work by members of the Pueblo, Hopi, Navajo, and Apache tribes, by some of the best known older painters and some of the younger ones. Other outstanding items in the exhibit are beautifully decorated pottery, ranging from prehistoric to modern, bead work and jewelry of striking design. (Continued on page 22)



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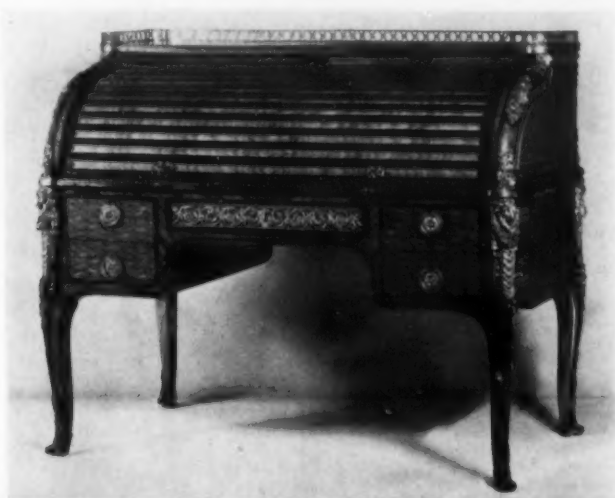
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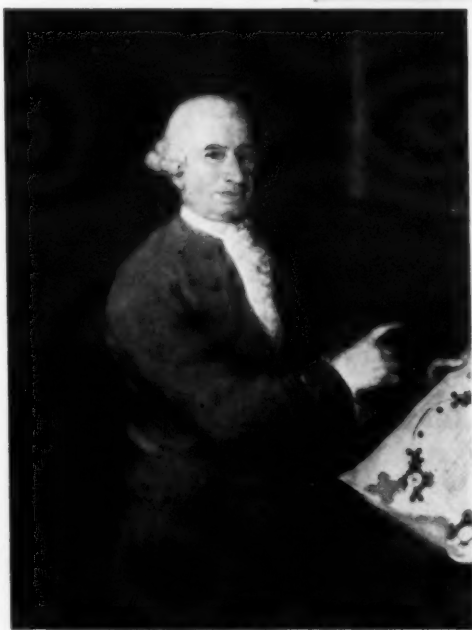
A Louis XV-XVI Marquetry commode, stamped "M. E." 38 inches wide.



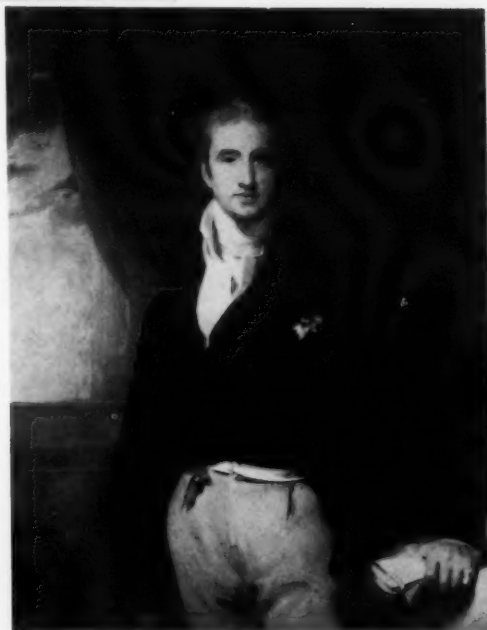
A Louis XV Parquetry bureau stamped "M. G. Cramer." 56 inches wide. Formerly in the possession of the King of Sardinia.



The settee from an important Louis XVI Beauvais tapestry suite consisting of a settee and ten armchairs. The tapestry after designs by Jean Baptiste, Senr.



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TELEGRAMS: "CHRISTIART, PICCY, LONDON."

CHICAGO: GIFT OF CHINESE SCROLL

AN UNUSUALLY fine landscape painting of the Sung Dynasty (960-1270 A. D.) has just been added to the Lucy Maud Buckingham Memorial Collection of the Art Institute of Chicago. It depicts a mountainous country through which flows a wide, placid river filled with fantastic jagged islands and rocky pinnacles. The painter's aim has evidently been to represent a sort of fairyland on earth, and he has achieved his object with a remarkable degree of success. Groups of small buildings cluster about the water's edge, or sometimes perch jauntily on perilous peaks: rushing streams descend the slopes to burst into cascades just before they reach the river, and often the buildings are bridged over the waterfalls to make the retreat more romantic. Occasional tiny figures are seen strolling about or sitting in the balconies, but there are not many, and they do not disturb the peace of the scene in the least. The silk on which the scroll is painted is a light golden brown, and the rocky islands are a rather deep greenish blue at the base, becoming a quiet yellow green as they rise, and finally turn into a clear faint yellow at the peaks. The trees are a darker green, and the distant islands a faint blue. The only other touches of color are the



RECENTLY ACQUIRED BY THE ART INSTITUTE OF CHICAGO

DETAIL OF A LANDSCAPE SCROLL ATTRIBUTED TO EMPEROR HUI TSUNG

buildings, which are a faint light red, giving just the necessary contrasting note to offset the green.

The scroll has been attributed to the Emperor Hui Tsung who reigned over the Sung dynasty from 1101-1126 A.D. An inscription at the end, in writing believed to be that of the Emperor, says "Painted by His Majesty in Hsuan Ho Palace and given to Chieh, the Prince of Yuin." The emperor's seal appears both on the painting and on the mounting, and the seal of the prince also appears on the painting and the mount.

CAMBRIDGE: A RUYSDAEL LOAN

THE recent placing of a group of three Ruysdael landscapes in the main gallery of the Fogg Museum marks somewhat of a departure, not only for the Fogg itself, but for Boston. Except for a couple by Rembrandt in Fenway Court and one or two minor subjects in the Germanic Museum there are probably no Dutch landscapes on view in the museums of the region, and certainly no Ruysdaels. Yet landscape painting, whether as pure description or an expression of the spirit, began in Holland.

The present essay at the Fogg consists of a large *Waterfall* by Jacob van Ruysdael, lent by Miss Helen Clay Frick, and two small

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CABLES:
"DRAWINGS, LONDON"

Landscapes by Salomon van Ruysdael, previously given by Mr. Grenville L. Winthrop. In subject as well as in size and color the three canvases prove a happy combination.

In the *Waterfall*, a rushing stream between jagged rocks, dark woods and stormy clouds, builds up a design of vigor. Although not so filled with air and light as other works, it is a conception of somber grandeur. Such mountain torrents and rugged scenery were a favorite subject of Ruysdael's in his later years. But they are not Dutch scenery. They are imaginary creations based on the romantic themes that were becoming popular in the seventeenth century.

The Schiff Maiolica Collection on Loan

(Continued from page 14)

this early group, made in Florence and other towns of Tuscany.

To another important class of early maiolica, which like the preceding found its best expression in Florence, the name "blue impasto ware" is sometimes given because the ornament is painted on thickly in blue and after firing appears on the surface in perceptible relief. The shapes are vigorous, the coloring pure and strong, and the designs appropriately simple and usually conventionalized. Three examples in the Schiff collection eloquently bespeak the merits of this style. One is a small two-handled jar of a popular shape, with a heraldic stag amid conventionalized foliage. On the shoulder and thigh of the animal appear circular devices analogous to motives shown on animals in Near Eastern textiles. One can only conjecture what were the various channels through which such a design found its gradual way from Near Eastern textiles to Italian pottery. Another jar of larger size and somewhat more graceful shape than the preceding has an all-over pattern of oak foliage. The third Schiff piece provides an early example of the use in Italian maiolica of the albarelo shape, which, derived from the Near East, was to enjoy long lived popularity in Italy. The conventionalized pattern in blue is highly suitable to the sturdy outlines of this drug jar.

It is not possible to describe in detail all the Schiff pieces, although they afford illustration of a wide variety of styles. Several pieces in the collection with backgrounds covered with sprays of small flowers and leaves show pronounced Hispano-Moresque influence. Other examples are painted in blue, manganese, green, and ocher with the boldly executed scrolls, the pomegranate buds, or the peacock feathers so popular with the Faentine potters. The Schiff pieces set forth an admirable series of albarelli with engaging portraits of soldiers, cavaliers, and ladies. A fondness for semi-realistic portraiture also inspired the decoration of a large two-handled jar, formerly in the Morgan collection. A shield on the reverse side of the jar bears arms presumed to be those of the Orsini family. The frequent occurrence of coats of arms proves that many of these great display pieces were designed for princely clients.

An important group of bowls and dishes, dating chiefly from the late fifteenth century, belongs to a rare and distinct class characterized by incised or *sgraffito* decoration. The ware has been covered, not with a tin enamel but with a coating of white slip through which the lines of the design have been cut, the red body of the ware beneath being correspondingly exposed. A transparent lead glaze covering the whole piece lends to it brilliance and intensified color. In this group one large dish shows a long-legged bird, presumably a stork, with the undulating outlines of a wattled fence forming the background. A number of bowls display more or less realistic likenesses of men and women, framed in simple medallions. The features of two or three suggest that members of the Gonzaga family are portrayed. It is amusing to think that here, perhaps, we see pictures of the very folk who were the first and most ardent collectors of Italian maiolica.

One piece in the Schiff collection is not pottery; it is, however, as great a prize as many of the pieces already described. The desire to make a fine ware like Chinese porcelain drove potters all over Europe to feverish experimenting. One of the earliest undertakings to meet with even partial success was that carried on at Florence under the patronage of the Medici. These experimenters did not attain their goal, they did not discover the secret of making true porcelain. They did, however, succeed in making a soft porcelain of great charm. In the Schiff collection a plate with delicate floral pattern in blue and two figures in Renaissance costume is significant of the measure of their achievement. Traced in blue on the back of the plate are the dome of the cathedral of Florence and the initial F, the distinctive mark of this short-lived Medici porcelain of the second half of the sixteenth century.*

*Reprinted from the Bulletin of the Metropolitan Museum of Art for January, 1938.



Polychrome painting on silk by Ku Ch'ien Lung,
late 18th century.

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The Art News of Paris

IN THE course of a replacing of the eighteenth century choir-stalls in the cathedral at Orléans, two very interesting sarcophagi of a much earlier epoch have been uncovered. It is evident that they contained the bodies of bishops as in both were found episcopal croziers: one in gold with gilded ends, bearing a leaf design typical of the early sixteenth century and the other enameled and decorated with a thirteenth century palm leaf motif. Along with the latter were two extremely rare small gold plaques worn sewn on the gloves, of Byzantine twelfth or thirteenth century workmanship with busts in low relief.

AT CHISSEY-LES-MACON, in the department of Saône et Loire, during recent road repairs, a full mile of an ancient Roman highway was brought to light. This road was four meters wide and made of the customary very large stones some twenty to twenty-five centimeters deep.

Meanwhile archaeological work is proceeding at the two almost adjacent Roman theatres of Orange and Vienne. Orange is every year the seat of a cycle of classical open-air theatrical performances and this coming spring the spectators will at last use stairways restored according to the ancient plan. It is hoped that the excavations at Vienne will yield an incidental harvest comparable to the two hundred pieces of Roman statuary discovered at Orange.

CURRENT prices in the art market may be judged by some of the following. At the Maison Drouot a Renoir *Nu assis* brought thirty thousand francs, a Pissarro *Statue équestre de Henri IV* forty-seven thousand, two Vuillards, both of a *Femme dans un intérieur* thirty-nine and thirty-four thousand francs respectively. Interesting also is the price of six hundred and thirty-five thousand francs paid for the Goya *Femme à la mantille blanche* at the Galerie Charpentier. At the same house was sold the famous library of Count Greffulhe whose most notable item, *L'Oeuvre gravé d'Antoine Watteau*, dated 1735, one of some thirty existing copies, went for two hundred and sixteen thousand five hundred francs.

AN IMPORTANT provincial event of last month was the opening at Nancy of the re-organized Historical Museum of Lorraine. Installed in a wing of the old ducal palace, this new museum is to become a center of regional lore. On the second floor, in the great hall, hang the portraits of the dukes of the house of Lorraine and other rooms are dedicated to various centuries, among which are notably represented the seventeenth century painter, Callot, and the galaxy of artists who, a hundred years later, thrived under the reign of the Polish King, Stanislas.

WHILE argument runs high in Paris over the proposed drastic changes in the physiognomy of the *quartier* St. Germain-des-Prés, various artistic manifestations continue to hold the public interest. In the Pavillon de Marsan the new Musée des Arts et Traditions populaires, in an opening exhibit under the name of "Potiers et Imagiers de France," shows a remarkable mass of material ranging from wood-cuts to pottery designs. It is a regretful fact that the world-wide fame enjoyed by the French craftsmen of several generations ago has considerably diminished and skill in the minor arts is presently to be found rather in central Europe. The auspicious inauguration of this new museum is designed to re-awaken such talent as has not been immersed in the industrial over-centralization of Paris.

AT A time in New Deal America when the Federal Art Projects seem to point the way towards the eventual establishment of a Cabinet department analogous to the French Ministry of Fine Arts, it is of interest to note the financial statistics of this Ministry as they were revealed in a recent parliamentary discussion. The budget for the coming year is of one hundred and fifty-six million francs (about five million dollars), representing three tenths per cent of the total government expenditure for 1938. At the same time was published the number of admissions to the Exhibition of French Art of the past summer: four hundred thousand paying visitors. Equally due to the Exposition was the doubly large number of admissions to the Louvre and to Versailles and of particular interest the notable success of the night openings of the Louvre which establish a precedent soon to be followed at the Cluny and other museums.

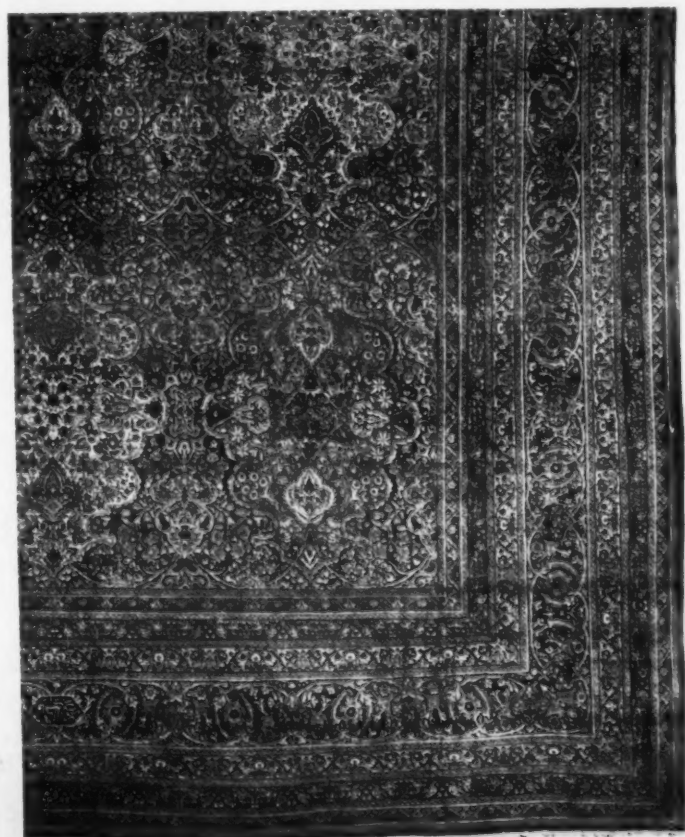
COMING AUCTIONS

Earle et al. Collections of Art Property

PERIOD furniture, important Carolean, William and Mary, Queen Anne, and Georgian silver, Oriental and Aubusson rugs and carpets, tapestries, porcelains, and period decorations, comprising property from the estate of the late Mary L. C. Earle, removed from "Dorset Lodge," Old Westbury, L. I., sold by order of the executors; property of Madame Evelyn Partridge, New York, and of Miss Magna Paxton, Chicago, Illinois, sold by their order; and property from the collection of the late Ella Hirsch, Portland, Oregon, sold by order of the Portland Art Museum, together with other properties, will be sold by auction the afternoons of January 28 and 29. The collection will be on exhibition from January 22 until time of sale at the American Art Association-Anderson Galleries.

Among the pieces of rare and important early English silver, the work of London silversmiths, are a Charles II caudle cup and cover, 1661, which bears maker's mark similar to that on a cup and a porringer in the collection of the Mercers' Co., London, and at St. Donat's Castle, respectively.

The collection further includes Oriental and Aubusson rugs and



EARLE ET AL. SALE: AMERICAN ART ASSOCIATION-ANDERSON GALLERIES
XVI CENTURY KIRMAN PALACE RUG WITH FLORAL DESIGN

carpets, outstanding among which is a splendidly knotted Kirman palace carpet with rich design derived from a sixteenth century Indo-Persian rug; tapestries and textiles; decorative paintings, drawings, and prints.

American Historical and Sporting Paintings

AMERICAN historical paintings, illustrating pioneer and sporting life during the eighteenth and nineteenth centuries, including splendid examples of the work of A. F. Tait, George Durrie, Louis Maurer, William Tylee Ranney, Samuel Colman, Edward Savage, Frederic Remington, and well-known portrait painters, will be sold by auction at the American Art Association-Anderson Galleries on Thursday evening, January 27, following exhibition from January 22. Among the thrilling documents of life on the Western plains is *Life on the Prairie—The Buffalo Hunt*, probably the finest and most important Tait painting to come to light in recent years.

A spirited scene of Revolutionary days shows *Molly Pitcher at the Battle of Monmouth, New Jersey* by D. Malone Carter, and a companion piece shows her being thanked by Washington for her gallant conduct. William Tylee Ranney's *Pioneers with Covered Wagons* and *Kentucky Scouts* are among the dramatic scenes of

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"LAURENCE MILLET, AGED THREE" BY SARGENT

episodes in the lives of the hunter and the pioneer; and famous early American fighting vessels; race horses and celebrated trotters; portraits of Washington, John Quincy Adams, and other figures prominent in early American history; two fine Indian scenes by Frederic Remington, the original paintings for his *The Way of an Indian*, and other works.

Tanenbaum-Kaus et al. Old & Modern Masters

PAINTINGS including American and Barbizon School works and examples by old masters, from the estate of the late Moses Tanenbaum and belonging to Mrs. F. Kaus, Dr. John A. P. Millet, Miss Isabel Hudnut, and other owners, will be dispersed at public sale at the Parke-Bernet Galleries, Inc., 742 Fifth Avenue, on Wednesday evening, January 26, following exhibition daily from January 22. A fine child portrait by Sargent of the three-year-old son of Frank D. Millet, N.A., one of the most valued of Thomas Moran's landscapes of the Yellowstone, a notable Indian buffalo hunt by Carl Wimar, teacher of Charles E. Russell, and *St. Andrew* by Van Dyck, certified by Dr. Valentiner, are among the outstanding works.

A number of fine landscapes by artists of the Barbizon group are included in the sale; among them a twilight scene on the banks of the river Oise by Daubigny, a characteristic Fontainebleau forest in autumn by Diaz, and a park scene by Monticelli with richly dressed ladies and their wolfhounds before a curtain of russet foliage, in the artist's individual technique, are of note. Important American works include *Sleeping Mother and Child* by Thomas Sully (1783-1872) depicting a young woman in relaxed pose with a fair-haired baby lying in her arms.

Works of old masters in the sale include, in addition to the Van Dyck mentioned above, *Portrait of a Lady* by the Florentine sixteenth century artist Pontormo, *Boy in Brown Doublet* by Moreelse of the early Dutch school, *St. Sigismund, King of Burgundy* with crown and halo in gold *bulino* work by Sano di Pietro of the Sienese fifteenth century school, *Virgin and Child with Saints* with a landscape background by the Venetian artist Marco Basaiti, and a Cornelis de Vos *Portrait of a Burgomaster* dated 1632.

French village scenes by Cazin, *Rocks of Cape Javea* by the Spanish artist Sorolla whose works rarely appear at auction, landscapes with cattle and sheep by Verboeckhoven and Tait, two Brittany peasant girl canvases by Daniel Ridgway Knight, and a portrait of George Washington by Jane Stuart are further interesting items.

Magnasco

(Continued from page 11)

generation's need for a painting style that would convey swiftly to the canvas the quickly changing scene and rapid intellectual progress of the new age. His consequent evolution of the *al tocco* style gave breath to the spirit of the Baroque and, moreover, impulse and direction to his successor Guardi, while, without direct contact with Magnasco, it was used in the eighteenth century as widely afield as Fragonard and Goya.

There is a special enchantment for the world of 1938 in the romanticism of Magnasco. Quite apart from the delight, his full development of curvilinear form and supernaturalism of subject matter offer a civilization until recently obsessed by a purely rectilinear architecture and by stark realism in other arts, he now symbolizes and incorporates the new surge to the romantic. If he was, in his own day, a lone talent autodidactically developed, he is in ours still strangely in advance of the time.

Museum loans to the Springfield exhibition include those of the Boston Museum of Fine Arts, the Art Institute of Chicago, the Cleveland Museum of Art, the Detroit Institute of Arts, the Fogg Museum of Art, the Wadsworth Atheneum, the William Rockhill Nelson Gallery, the Metropolitan Museum of Art, the Philips Memorial Gallery, the Rhode Island School of Design, and the Worcester Art Museum. Art galleries and dealers have also contributed extensively and number Mr. Paul Drey, Durlacher Brothers, Dr. Jacob Hirsch, Arnold Seligmann, Rey & Company, Jacques Seligmann & Company and Julius H. Weitzner, Inc. The remainder of the paintings come from the private collections of Mr. George Harold Edgell, Mr. E. Raymond Field, Mr. Robert T. Francis, Mr. Harold M. Landon and from the Dumbarton Oaks Collection.

Of the works on view four have already been reproduced in *The Art News*, *Monastery Interior* on April 18, 1936, the *Don Quixote* on February 27, 1937, the Wadsworth Atheneum's *Stag Hunt* on January 2 of the same year, and recently in connection with the exhibition of Venetian painting at Kansas City, the *Seascape with Figures* which appeared in the issue of December 11, 1937.

Early and Late Chinese Painters

(Continued from page 10)

century on view at the Galleries of C. T. Loo & Company.

The steady growth of erudition and archaeological conservatism which can be traced from the Sung dynasty to its climax in Ch'ing times was also accompanied by the increasing efforts of virtuoso artists who had at their command the repertory of means so acutely developed by their ancestors. Despite the heterodoxy of conventions which gave rise to a complexity of styles "in the manner of" former masters, a truth immediately visible when one enters the gallery, the Ch'ing period produced several important creative artists, such as Yun Shou-p'ing and the "four Wangs" who fashioned themselves after the "four Yuans." An increased realism, apparent in the charming album paintings by Wang Hsi-tsa, Kao Lung-heng and others of the eighteenth century "little masters," is paralleled by an increased decorative quality best represented here by the dainty monochromes by P'o-Yi-Shan-jen and other artists whose striking similarity of style reminds us of the numerous schools which, during that time, produced artists whose works are indistinguishable from each other, so marked are they by the sign of the school, rather than by any individual, creative genius.

Although not pertaining to the exhibition of Ch'ing paintings, a series of album leaves on view at the same Gallery should not be passed without comment. Painted in the style of Li Lung-mien, greatest of the figure painters of the Sung period, they have the fine outline and delicate linearity that is distinctive of this artist's work and gives credence to an attribution to a rare artist who was one of the many forerunners of the painters whose minor achievements hang in profusion on the nearby walls.

Baroque Masters: Dutch and French

(Continued from page 13)

experience produced up to the seventeenth century. To be sure, it was largely through the influence of Claude that the outdoor painters of seventeenth century Holland received the Classic impetus that rearranged their concept of landscape painting from the Nether-

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landish miniaturism of the previous century into the broad, spacious poetry of land and sky that there found its fullest fruition. Not that anyone could possibly call the Hobbema who was the author of the two magnificent forest scenes in this show, nor the Jacob Ruysdael of the *View of the Dunes*, little masters. Yet the wonderful pictorial sense and perfect technique of these men found its echo down to the last of the two to three thousand painters who were working at one time in Holland through most of the seventeenth century.

Indoor Holland has no less charm, especially in such revelations of the poetic weaving of everyday *genre* into undying artistic stuff as the Ochtervelt *Musicians*, the Van der Neer *Young Lady at her Toilet*, and the Terborch *Woman Peeling Apples*. Here is the feeling for the picturesque in daily life which Chardin saw a hundred years later, the accurate setting down as a result of keen journalistic observation which Degas practiced two hundred years later, and the swift, just balance between realism and poetry for which our world, and its painters, after three hundred years are seeking anew in vain.

New Exhibitions of the Week

(Continued from page 18)

color and unrealized in composition, combine Beckmann's fresh strength and intensity with an unusual decorative beauty. M. D.

ROUNDAABOUT THE GALLERIES: TWO NEW EXHIBITIONS

EIGHT paintings by Byzantine masters from the eleventh to the seventeenth century, now being exhibited at Messrs. Arnold Seligmann, Rey & Co. as a loan from the private collection of a distinguished authority, Professor Charles Feltman of the University of Cambridge, constitute a small but lucid exposition of the longest stylistic perpetuation known to the history of art. With recent upward revision of the aesthetic values of Byzantine formal structure and its recognition as a virile style rather than as a decadent offshoot from late Classicism, based largely on the important exhibitions held at Paris, London and Worcester within the last decade, paintings like these must be regarded afresh and with new eyes.

Since several of the Feltman items figured in the important European Byzantine exhibitions, they offer good material for study by American connoisseurs. The twelfth century Constantinople panel of *Christ the Pantocrator* is a magnificent example comparable to the highest artistic production of Byzantium, of which the large *Virgin Enthroned* acquired last year by the Mellon Collection and a similar panel in the Otto H. Kahn Collection are the only examples in America. Rarely as one is able to distinguish individual artistic production in an art whose entire direction it was to achieve a perfected stylistic uniformity, this *Christ* seems indeed to manifest such triumphant personal expression that its association with the master of the great *Our Lady of Vladimir* panel at Kiev is entirely acceptable.

Cretan masters of the sixteenth and seventeenth centuries also occupy an important place in the group, revealing not only the flourishing Byzantinism of the Greek islands which combined its original style with details based on reflexes to the Italian Renaissance mutations of the Byzantine, but also the school of painting contemporaneous with the youth and early training of a great Cretan, Domenico Theotocopuli, whose later foreign manipulations of the characteristics of Byzantine style are well known. Concluding with a Greek panel of the late seventeenth century in which a donor in modern European dress contrasts strangely and effectively with the archaic saints that seem to have stepped down from the mosaics of Hagia Sophia, the exhibition offers much that is of value and novelty to a public unaccustomed to such material. A. M. F.

JANE PETERSON'S paintings of flowers at the Grand Central Galleries are glowing interpretations of a wide range of blossoms, gaudy in size and color whether they are zinnias or orchids. Backgrounds of gilt and silver paper add to the effect of richness and are quite in keeping with the style of painting. Watercolors, mainly of street scenes, are quieter, but the decorative quality of this artist's manner is evident throughout. The landscapes and street scenes were made in Turkey, North Africa, Italy and Majorca. J. L.

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EXHIBITIONS IN NEW YORK

GALLERY	EXHIBITION	DURATION
A. C. A., 52 W. 8.	Modern Chinese Graphic Art,	to Jan. 23
American Academy, 633 W. 155.	Vedder: Memorial Show,	to April 3
American Place, 509 Madison.	O'Keeffe: Paintings,	to Feb. 11
American Salon, 40 E. 58.	Indian Paintings,	to Jan. 30
American Water Color Society, 210 W. 57.	Annual Show,	Jan. 27-Feb. 12
Aram, 71 E. 57.	Old and Modern Masters,	to Feb. 1
Arden, 460 Park.	Small Sculpture,	to Feb. 2
Argent, 42 W. 57.	Rachel Wilson, M. Carver: Paintings,	Jan. 24-Feb. 5
Artists, 33 W. 8.	Eugenie Baizerman: Paintings,	to Jan. 31
Art Mart, 412 Sixth.	Small Paintings,	to Feb. 1
Art Students' League, 215 W. 57.	Stage Designs,	Jan. 25-Feb. 5
Associated American, 420 Madison.	Contemporary Paintings,	to Feb. 8
Babcock, 38 E. 57.	American Paintings,	to Feb. 1
Barbizon-Plaza, 101 W. 58.	Lynd Ward: Drawings,	Jan. 24-Feb. 19
Boyer, 69 E. 57.	Contemporary Americans: Paintings,	to Jan. 31
Buchholz, 3 W. 46.	Max Beckmann: Paintings,	to Feb. 5
Carstairs, 11 E. 57.	Whistler: Watercolors,	to Feb. 5
Chait, 600 Madison.	Chinese Porcelain: Baerwald Collection,	to Mar. 1
Comet, 10 E. 52.	Carra: De Pisis: Paintings,	Jan. 27-Feb. 15
Contemporary Arts, 38 W. 57.	Genoi Pettit: Paintings,	to Feb. 5
Decorators Picture, 554 Madison.	Isabella Barclay: Interiors,	to Feb. 9
Delphic Studios, 44 W. 56.	Ponce de Leon; Polowetz: Paintings,	to Jan. 30
Downtown, 113 W. 13.	American Genre Paintings,	to Feb. 5
Durand-Ruel, 12 E. 57.	French Paintings,	to Jan. 29
Durlacher, 11 E. 57.	Claude Lorrain: Paintings,	to Feb. 12
East River, 358 E. 57.	David Smith: Sculpture,	to Feb. 5
Ferargil, 63 E. 57.	H. H. Brooks; Ethel Rose: Paintings,	to Jan. 30
Fifteen, 37 W. 57.	Contemporary Bulgarian Paintings,	Jan. 24-Feb. 5
Findlay, 8 E. 57.	Impressionist Paintings,	to Jan. 31
French Art, 51 E. 57.	Adrien: Paintings,	to Jan. 31
Freund, 50 E. 57.	Fayum Paintings,	to Feb. 1
Grand Central, 15 Vanderbilt	Waltman: Paintings; Vonnoh: Sculpture; Hundred Best Prints,	to Jan. 29
Grand Central, 1 E. 51.	Jane Peterson: Paintings,	to Jan. 29
Harriman, 63 E. 57.	Kelekian Collection: Paintings,	to Jan. 29
Harlow, 620 Fifth.	Zorn: Etchings,	to Jan. 26
Keppel, 71 E. 57.	Kerr Eby: Etchings,	to Feb. 18
Kleemann, 38 E. 57.	Eugene Higgins: Paintings,	to Jan. 31
Knoedler, 14 E. 57.	XVII Century Dutch Paintings,	to Jan. 31
Kraushaar, 730 Fifth.	Gifford Beal: Paintings,	to Jan. 28
John Levy, 1 E. 57.	XVIII Century English Paintings,	to Mar. 1
Julien Levy, 15 E. 57.	Robert Francis: Paintings,	to Jan. 25
	Talcott: Paintings,	to Feb. 1
Lilienfeld, 21 E. 57.	Boris Grigoriev: Paintings,	to Jan. 29
C. T. Loo, 41 E. 57.	Ch'ing Dynasty Paintings,	to Feb. 5
Macbeth, 11 E. 57.	Dale Nichols: Paintings,	to Feb. 7
Matisse, 51 E. 57.	Matisse to Miro: Paintings,	to Jan. 31
Mayer, 41 E. 57.	Muirhead Bone: Etchings; Chinese Porcelains,	to Jan. 29
Metropolitan Museum of Art.	Renaissance Prints,	to Feb. 28
Metropolitan, 27 W. 57.	Westchiloff: Paintings,	to March 1
Midtown, 605 Madison.	Jacob Getlar Smith: Paintings,	to Feb. 5
Milch, 108 W. 57.	Margaret Cooper: Paintings,	Jan. 24-Feb. 5
Montross, 758 Fifth.	Arnold Hoffmann: Paintings,	to Jan. 29
Morgan, 106 E. 57.	American Lithographs,	to Feb. 1
Morgan Library, 29 E. 36.	English XIX Century Manuscripts,	to Jan. 31
Morton, 130 W. 57.	Robert Wiseman: Paintings,	to Jan. 29
Municipal, 3 E. 67.	New York Artists: Paintings, Sculpture,	Jan. 26-Feb. 13
Museum of Modern Art, 14 W. 40.	New Acquisitions; Films,	to Jan. 31
Museum of the City of New York.	Silver by New York Makers,	to Feb. 1
National Arts Club, 119 E. 19.	Members Exhibition,	to Feb. 4
Neumann, 509 Madison.	Group Show: Paintings,	to Feb. 5
Newhouse, 5 E. 57.	Sporting Paintings,	to Jan. 31
New School For Social Research, 66 W. 12.	Barnet: Paintings,	to Jan. 20
Newton, 11 E. 57.	Rowlandson: Prints,	to Jan. 31
New York Public Library.	Century of Prints,	to Mar. 31
Nierendorf, 21 E. 57.	Kandinsky; Klee; Feininger: Paintings,	to Jan. 31
Parish-Watson, 44 E. 57.	Oriental Art; English Furniture,	to Jan. 29
Park, 48 E. 50.	Molarsky: Paintings,	to Jan. 31
Passedoit, 121 E. 57.	Murray; Bros: Paintings,	to Jan. 31
Pen and Brush, 16 E. 10.	Members Show: Paintings,	to Feb. 1
Perls, 32 E. 58.	Pissarro to Utrillo,	to Jan. 30
Rehn, 683 Fifth.	John Carroll: Paintings,	to Jan. 31
Reinhardt, 730 Fifth.	de Caviedes: Paintings,	to Jan. 28
Schaeffer, 61 E. 57.	Old Masters,	to Feb. 1
Schwartz, 507 Madison.	Landscape Paintings,	to Jan. 31
Sides, 2 E. 57.	Stueckgold: Paintings,	to Jan. 31
Sterner, 9 E. 57.	Louise Robbins: Paintings,	to Jan. 29
Studio Guild, 730 Fifth.	Richmond Academy: Paintings,	Jan. 24-Feb. 5
Sullivan, 460 Park.	Somerville; Yeats: Paintings,	to Jan. 29
Tonying, 5 E. 57.	Chinese Paintings,	to Feb. 28
Tricker, 19 W. 57.	Daniel Garber: Paintings,	to Feb. 10
Uptown, 249 W. End.	Group Show: Paintings,	to Feb. 4
Valentine, 16 E. 57.	Maillol: Sculpture; Rouault: Paintings,	to Jan. 29
Van Baarn, 32 E. 57.	Four Centuries of Stained Glass,	to Jan. 31
Walker, 108 E. 57.	John Stewart Curry: Paintings,	to Jan. 29
H. D. Walker, 37 E. 57.	Group Show: Paintings,	to Feb. 5
Westermann, 24 W. 48.	American and European Paintings,	to Feb. 1
Weyhe, 794 Lexington.	William Sharp: Lithographs,	to Feb. 1
Whitney Museum, 10 W. 8.	American Landscape Paintings,	to Feb. 25
Yamanaka, 680 Fifth.	Chinese Art, Shang to Sung Dynasty,	to Feb. 1

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